DOCUMENT RESUME

ED 099 292 88 SO 007 990

TITLE	Music, Grades 10-12. Secondary Schools Curriculum Guide.
INSTITUTION	Cranston School Dept., R.I.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE	73
NOTE	77p.; See SO 007 989 for a guide to grades 7-9
EDRS PRICE	MF-$0.75 HC-$4.20 PLUS POSTAGE
DESCRIPTORS	*Aesthetic Education; Applied Music; *Art Appreciation; Choral Music; Class Activities; Course Content; Course Objectives; Curriculum Guides; *Fine Arts; *Humanities Instruction; *Music Education; Music Theory; Secondary Education; Teaching Techniques; Vocal Music
IDENTIFIERS	Elementary Secondary Education Act Title III; ESEA Title III

ABSTRACT

Nine courses are included in this music guide for grades 10-12: Music Theory; Humanities: Renaissance, Baroque, and Classical; Humanities: Idealism vs. Realism; Humanities: 20th Century Man and His World; A Capella Choir; Chorale; Band; and Basic Keyboard Study. Major objectives, numbered objectives, and activities indicate level of learning, content, and means of evaluation. The activities were developed with Bloom's taxonomy of affective, cognitive, and psychomotor domains in mind. The teacher can use the guide to prepare lessons and to provide individual students and groups of students with a resource to aid them in achieving expected goals. The material is presented in portions of a school year, making it possible for students to relearn or make up a portion of a year's course. (JH)

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SECONDARY SCHOOLS CURRICULUM GUIDES

Prepared by:

THE FIFTH QUARTER PLAN

FUNDED BY:

TITLE III, E.S.E.A.

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C U R R I C U L U M G U I D E

Prepared By

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and

The Fifth Quarter Plan

Title III, E.S.E.A., 1965

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1973-74

INTRODUCTORY NOTES

The Cranston Secondary School Curriculum Guides are intended to serve as a resource to teachers, students, department chairmen, guidance personnel, curriculum planners, and anyone else involved in present or future curriculum planning.

Teachers are urged to utilize the guides in lesson preparation and for purposes of providing individual students and groups of students with a resource; student achievement is often influenced by a knowledge of what is expected with respect to course objectives. Differences in abilities and needs among students and classes can be served by selecting appropriate objectives and activities.

The guides will also be useful for purposes of describing and communicating secondary curriculum goals to the public when such a need arises from time to time.

The organization of the guides is such that most sections present materials in terms of portions of a school year, thus making it possible for students to re-learn or make up a portion of a year's course. This is possible whether the course is offered in a full year or in shorter units of time.

GUIDE FORMAT

At least one major objective is stated for each section of the guide. Each is broad in statement encompassing the work of large units or entire sections.

Numbered objectives (Objective #1) are specific and intended to indicate the level of learning (the learning variable), the content (what will be learned), and the means of evaluation. Thus the objective describes learning in relationship to the learner. The teacher's function is to design methods which will effect the result. Most objectives in the guides are followed by "activities."

Suggested activities are intended to support the objective

to which they are assigned. Such statements either relate how the student will attain the objective or may be considered as sub-objectives.

OBJECTIVES IN TERMS OF LEARNING VARIABLES

Bloom and his colleagues devised a taxonomy of educational objectives designed to classify the behavior of students in three domains as a result of having participated in a series of instructional experiences. The three domains are the cognitive (intellectual), the affective (emotional), and the psychomotor (physical). Within each of these domains there is a hierarchy which denotes increasing complexity of learning as shown below.

Cognitive	Affective	Psychomotor
knowledge	receiving	frequency
comprehension	responding	energy
application	valuing	duration
analysis	organizing	
synthesis	characterizing	

In addition to the general technique of the behavioral statement, the authors were careful to differentiate the levels at which given behaviors could be expected of the student. Thus, in the cognitive domain a student's performance in the display of knowledge of a concept is less complex than the student's performance when he applies the concept in a given situation. Similarly, in the affective domain, a response to a situation is not as complex as the display of a value toward a given situation. Precise differentiation among variables is very difficult or, in many cases, impossible, but using these variables to formulate objectives is a means of focusing the attention of the teacher and the learner upon the existence of levels of learning.

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MUSIC AND HUMANITIES

Grades 10-12

Title	*Section	Suggested Grade
Music Theory	MUS 6	9-12
Humanities: Why Man Created and How We Perceive	MUS 7	10-12
Humanism: Renaissance, Baroque & Classical	MUS 8	10-12
Humanities: Idealism vs. Realism	MUS 9	10-12
Humanities: 20th Century Man and His World	MUS 10	10-12
A Capella Choir	MUS 11	10-12
Chorale	MUS 11a	10-12
Band	MUS 12	10-12
*Basic Keyboard Study	MUS 13	10-12

*Included in both Junior and Senior High School guides.

MAJOR OBJECTIVE

THE STUDENT WILL BE ABLE TO SYNTHESIZE MUSIC THEORY BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF AND TEACHER OBSERVATION.

Activities:

1. Increase familiarity with the piano keyboard through teacher demonstrations.

2. Demonstrate familiarity with the relationship of the different pitches in music through practice at a piano.

3. Acquire an understanding of the accidentals, i.e. b(flat) and #(sharp) symbols, by identifying them through listening and in writing.

4. Display an understanding of the function of the black keys on the piano through the building of major scales according to the whole step-half step pattern of major scales through practice at the piano keyboard.

5. Increase knowledge of the Bass Clef (F clef) and the treble clef (G clef) and the letter names representing the staff degrees. Study page 6, Theory of Music, Jones.

6. Comprehend the term "enharmonic" by investigation and study of how some black notes on the piano keyboard such as c# are used, also as d^b in the building of scales.

7. Comprehend the major scale pattern of whole steps and half steps through the building of tetrachords and the combining of tetrachords to form scales beginning on C, F, B^b, etc., Page 20-21, Theory of Music.

8. Comprehend the function of Key Signatures through the building of major scales according to the circle of fifths.

9. Develop facility and increase familiarity with major scales by applying principles of scale patterns in constructing (writing) scales beginning on each note.

10. Know key signature patterns on all the major scales (one through seven flats), their names and positions on the staff. Page 26, Theory of Music.

11. Increase knowledge of key signature patterns on all the major scales (one through seven sharps), their names and positions on the staff, page 26, Theory of Music.

12. Aurally discriminate whole steps and half steps through ear training exercises with the diatonic scale.

13. Comprehend chord progression and chordal analysis through the study of hymn #186, the American Student Hymnal.

14. Increase knowledge of chord progression and chordal analysis through the study of hymn #208, the American Student Hymnal.

15. Analyze chords in music by writing chord analysis for hymn #280.

16. Analyze chords in music by writing chord analysis for hymn #281.

17. Comprehend the function of temporary or transitory modulation through the study of hymns #280-281.

18. Identify the written interval of a major third (i.e. C-E) by counting the four half steps involved and the three letter names.

19. Identify the written interval of a minor third (i.e. C-E^{b}) by counting the three half steps involved and the use of three letter names.

20. Identify the interval of a major second involving two letter names and two half steps.

21. Identify interval of a minor second through the use of two letter names and one half step.

22. Identify the interval of a perfect fourth involving use of four letter names and five half steps.

23. Identify interval of a perfect fifth involving use of five letter names and seven half steps.

24. Identify interval of a diminished fifth involving use of five letter names and six half steps.

25. Identify interval of a major sixth involving six letter names and nine half steps.

26. Identify interval of a minor sixth involving use of six letter names and 8 half steps.

27. Identify interval of a major seventh involving use of seven letter names and eleven half steps.

28. Identify interval of a minor seventh involving use of seven letter names and ten half steps.

29. Identify interval of an octave by use of eight letter names and twelve half steps.

30. Identify by ear through dictation by teacher at piano keyboard; the interval of:

    Unison, minor second, major second, minor third, major third, perfect fourth, diminished fifth, perfect fifth, minor sixth, major sixth, minor seventh, major seventh, octave.

    Also identify the makeup of a major triad by building a major interval and then building a minor interval on top of the major interval.

31. Recognize the sound of the major triads by playing them on the piano.

32. Identify and write minor triads by writing a major third and a minor third one on top of the other.

33. Write a major chord by adding an octave of the root to a major triad.

34. Write minor chords by adding an octave of the root to a minor triad.

35. List the names for steps of the major scale, page 27, Theory of Music.

36. List numbers referring to steps of the scale, page 27, Theory of Music.

37. Learn lists referring to major and minor chords built on steps of major scales.

38. Write primary chords (I-IV-V) in four part harmony in authentic cadence in various major key signatures using treble clef only.

39. Write authentic cadence in various major key signatures using treble clef only.

40. Write authentic cadence in both open and closed position harmony using both treble and bass clefs.

41. Demonstrate knowledge of key signatures by writing key signature for keys of E^b, F, D, and A.

42. Demonstrate knowledge of the circle of fifths by writing out circle of fifths.

43. Recognize by ear the sound of a major chord through hearing them played on the piano.

44. Recognize by ear the sound of a minor chord through hearing them played on the piano.

45. Recognize by ear an authentic cadence (I, IV, V, I) through hearing it played on the piano.

46. Identify authentic cadences by analyzing chords in the hymnal.

47. Demonstrate knowledge of the authentic cadence in open harmony in the key of A^b.

48. Harmonize a simple melody with primary chords using melody number 2, ex. 25 on page 35, An Approach to Harmony.

49. Write a simple melody using chord progression number I, ex. 26 on page 35, An Approach to Music.

50. Practice writing melodies from a given bass line number 3, ex. 26 on page 35, An Approach to Music.

51. Practice harmonizing melodies using numbers 3 and 4, ex. 25 on page 35, An Approach to Music.

52. Compose an eight measure melody and harmonize it in four part chordal style in the key of F major and in 4/4 time.

53. Understand the use of minor chords to provide harmonic interest and to create mood by listening to the playing of hymns_____while analyzing the chords.

54. Provide more interesting harmony through the use of the secondary chords (minor) by substituting chords for some of the primary chords.

55. Acquire an understanding Tonal as determined by key feeling by listening to recordings and identifying places where modulations occur.

56. Discover the relationship of minor tonality to the major scale and key signature by building scales starting on the sixth step of a major scale to produce a natural minor scale (a relative minor).

57. Demonstrate ability to identify elements of tonality by identifying incorrect notes in a musical example played by the teacher.

58. Recognize the learned pattern of whole steps and half steps of the minor scale by investigating the pattern of the scale from A to A on the piano keyboard without using any black notes.

59. Discover the key signature for all the natural minor keys (the relative minors) by counting down a minor third (3 letter names and 3 half steps) from the key note of the major scale.

60. Learn names of the relative minor key signs by constructing natural minor scales using minor scale pattern starting on C, D, F, etc.

61. Recognize the pattern for Harmonic minor scale by raising (through use of a sharp(#) or natural sign (♮)) the seventh step of a natural minor scale, both ascending and descending.

62. Practice writing Harmonic Minor Scales starting on $B^{\flat}$, G, and A, page 29, Theory of Music.

63. Recognize the pattern for melodic minor scale by raising the sixth and seventh step of an ascending natural minor scale and returning to natural form descending, page 29, Theory of Music.

64. Recognize by ear the tonal differences between the natural, harmonic and melodic forms of the minor scales.

65. Harmonize a minor melody number 2, ex. 27 on page 41, An Approach to Music, by listening to them played on the piano.

66. Discover the minorness of the primary chords (I, IV, V) in minor keys by building chords on the first, fourth, and fifth steps of C minor scale, the F minor, etc.

67. Determine function of the raised seventh of a harmonic minor scale in a chord built on the fifth step of a harmonic minor scale.

68. Practice writing and harmonizing melodies in various minor keys.

69. Choose a short poem and create a melody to go with it and emphasize the words using a major key.

70. Choose a short poem and create a melody to go with it and emphasize the words using a minor key.

71. Select a short poem and create a melody and harmonize said melody in four parts to make a song. (Either major or minor.)

72. Discover how chords can be inverted by studying hymn number 50, of the American Student Hymnal.

73. Build a chord through using the third of the chord for the bass note instead of the root as in our previous exercises, page 81, Theory of Music.

74. Practice building chords by writing chords for all the degrees of a major scale.

75. Build a 6/4 chord through using the fifth of the chord for the bass note, page 81, A Theory of Music.

76. Discover the dominant seventh chord (V7) by building a triad on the fifth step of the E^{b} major scale and then adding a minor third over the fifth of the chord instead of doubling the root to obtain the fourth note of the chord.

77. Discover dominant seventh chords (V7) by analyzing chords of hymn number 242 of the American Student Hymnal.

78. Demonstrate relationship of dominant seventh chord (V7) to the G7-F7-B^{b} etc. used in popular and jazz music.

79. Identify first position inversion of a dominant seventh chord $V\frac{6}{3}$ using the third for the bass note.

80. Identify (second) inversion of dominant seventh chord $V\frac{6}{4}$ using fifth of chord for bass note.

81. Identify third inversion of dominant seventh chord $(V\frac{6}{4}_{2})$ using seventh of chord for bass note.

82. Write final cadences using the various inversions of the dominant seventh chords.

83. Build 6/4 chords by writing 6/4 chords on all the degrees of a major scale.

84. Use the rule of doubling concerning the 6/3 chord (double root), page 83, Theory of Music.

85. Use rule of doubling concerning 6/4 chords (double the bass note), page 87, Theory of Music.

86. Write 6/3 chords by doing exercise number 3, ex. 58 on page 100, An Approach to Harmony.

87. Write 6/4 chords by doing exercise number 4, ex. 45 on page 80, An Approach to Harmony.

88. Write an original 8 measure melody and harmonize it in four part harmony using at least one each 6/3 and 6/4 chords and ending with an authentic cadence.

89. Find and identify dominant seventh chord inversions in any of their own music.

90. Write an original 32 measure song in AABA form using any or all of the harmonic elements studied thus far.

91. Write 4 part harmony using various inversions of the dominant seventh chord by harmonizing melody line #5, ex. 63, page 112, An Approach to Harmony.

92. Write 4 part harmony using various inversions of the dominant seventh chord by harmonizing bass line #3, ex. 64 on page 113, An Approach to Music.

93. Comprehend the function of temporary or transitory modulation through the study of hymns #171, 170 in the American Student Hymnal.

94. Learn the technique of writing 4 part instrumental music by creating a melody and harmonization and arranging it for four trumpets (to be tape recorded and studied by the student).

95. Write a brief quartet for saxophones (2 alto, 1 tenor, 1 baritone sax).

96. Write a fanfare type piece for a brass choir (trumpets, horn, trombone, baritone horn and bass).

97. Write an original 32 measure piece for piano.

98. Experiment with serial music by devising a tone row using all twelve semitones between middle C and its octave and manipulating the tone row by inversion, retrograde and inverted retrograde.

99. Experiment with electronically manipulated sounds by tape recording non-musical sounds (found sounds) and then altering the speed to create new sounds.

100. Compose a tape recorded piece by planning, creating, taping, and manipulating tape to structure a composition on tape.

WHY MAN CREATES AND HOW WE PERCEIVE

MAJOR OBJECTIVES:

THE STUDENT WILL --

a. demonstrate comprehension of the basic elements of form, line, texture, color and space in art.

b. increase his knowledge of the vocabulary peculiar to the arts.

c. increase his knowledge of conditions of civilization from 600 B.C. to A.D. 1500 through study of works of art produced during that period.

d. identify the major artists of this period and evaluate their major works.

e. increase his knowledge on how arts began and developed during this period.

I. Elements of the Fine Arts

Activities:

1. Identify pitch, intensity, timbre, and duration by observing a teacher demonstration and discussing the measurable characteristics (frequency, amplitude, form, duration) of sound waves. (See page 45, Discovering Music, McKinney and Anderson).

2. Apply the elements of pitch inherent in melody by rearranging a given set of notes (pitch) in different ways to create new melodies.

3. Synthesize elements of rhythm by changing rhythm values in a given melody to create new melodies.

4. Apply harmonic elements in music by playing to a given melody with two or three different harmonic progressions as accompaniment.

5. Identify the element of timbre by listening to the same melody played on a violin, a clarinet, a trumpet, and oboe. Discuss the expressive quality of each.

6. Prepare to describe texture in music through listening to a recording or toccatta and fugue in D minor played by a pipe organ.

7. Listen to a recording of the Bach Toccatta and fugue in D minor played by a pipe organ, the Philadelphia Orchestra, and the Moog Synthesizer; discuss the expressive quality of each recording, and determine what factors are responsible in each case.

8. Investigate the sonata allegro form by following line score while listening to a recording of the first movement of the Mozart Symphony Number 40 in G minor.

9. Define exposition, development, and recapitualation in relation to the Sonata Allegro form through repeated listening to the two main themes of the G minor Symphony. Determine how the themes are used in the development of the 1st movement.

10. Describe the principle of theme and variation form through study (repeated listening) of the Second Movement of Haydn Symphony No. 94 and discussion of techniques used to create variations.

11. Define motive and follow the motive through a piece by listening to the first movement of Beethoven Symphony No. 5.

12. Follow a longer theme and its repetitions by listening to the first movement of Schubert Symphony No. 8.

13. Identify and follow two melodies (first theme and 2nd theme) by listening to first movement of Schubert Symphony No. 8 while following line score (opaque projector).

14. Recognize sound sources of a symphony orchestra through study (listening) to a recording of Benjamin Brittens: Young Person's Guide to the Orchestra while following a list of variations on pages 76 and 77 of Discovering Music.

15. Explain the importance of individual instrumental sounds by listening to Ravel's "Bolero" while following the outline on page 78 of Discovering Music.

16. Identify rhythms (meters) of Gavotte, Bourree, and Gigue of the Bach Suite in D major.

17. Identify the rhythm pattern of the third movement of Haydn Symphony No. 102.

18. Recognize several modes used in ancient music. (Music through the Centuries, Rossi and Rafferty).

19. Increase aural knowledge of the modes used in ancient music by playing modes written on page 9 of Music through the Centuries on the piano keyboard.

20. Trace the beginnings of written musical notation by reading about neumes on page 13, Music through the Centuries.

21. Trace the early neumes through the study of Illuminated Manuscripts on pages 6, 8-14, and 15, Music through the Centuries.

22. Prepare to describe the two instruments used in Ancient Greece, The Aulos and the Kithera.

23. Prepare to explain why our earliest music was confined primarily to religious music by reading page 7, Music through the Centuries, of world conditions at that time.

24. Discuss the usage of modes in plain-song.

25. Explain the meaning of the term monophonic as a definition of plain-song.

26. Discuss the source and meaning of the Gregorian Chant, page 8, Music through the Centuries.

27. Trace the source and determine the value of the present method of note reading (solmization) by reading page 12, Music through the Centuries.

28. Identify the basis for present treble and bass clefs through a demonstration by the teacher of how the Great Staff developed.

29. Identify the unique position of music as a part of quadrivium during the Middle Ages through a study of pages 16-18, Music through the Centuries.

30. Prepare to describe the earliest preserved secular music (goliard Songs, 11th & 12th century) through study of page 17, Music through the Centuries.

31. Prepare to describe the importance of traveling musicians of the Middle Ages (jongleurs, Troubadour, Trouveres, and Minnesingers) through study of pages 18-22, Music through the Centuries.

32. Experience music of Middle Ages by listening to the record: Music through the Ages, Vol. 1

33. Trace the beginnings of Instrumental Music during 13th century and the instruments used at that time by reading pages 22-23, Music through the Centuries.

34. Prepare to describe Secular Polyphony through study of page 24, Music through the Centuries.

35. Increase knowledge of Canon (form) by listening to "Sumer is Icumen In."

II. Literature

36. Prepare to discuss Medieval Manuscript by studying the picture on page 27, Music through the Centuries.

37. Prepare to describe the development of oranum song by studying page 302, Exploring Music, while listening to a recording of "Benedicamus Domino." (Record 12, side B, bands 4A-4B, Exploring Music).

38. Respond to the visual quality of the language by identifying prose and poetic forms from mock-ups of paragraphs, stangaic verse, and free verse.

39. Demonstrate comprehension of the general association between sound and meaning of words by listening to foreign words and seeking an appropriate meaning to fit the way they sound.

40. Identify the phonetic intensive - sl by making a list of words containing -sl- and seeking a correlation of meaning among the words.

41. Identify the phonetic intensive -gl- by making a list of words containing -gl- and seeking a correlation of meaning among the words.

42. Identify the phonetic intensive -i- by making a list of words containing -i and seeking a correlation of meaning among the words.

43. Identify the phonetic intensive -fl by making a list of words containing -fl and seeking a correlation of meaning among the words.

44. Identify the phonetic intensive -o by making a list of words containing -o and seeking a correlation of meaning among the words.

45. Describe the correlation between rhythm and meaning by listening to a selection from Pope's Essay on Criticism and relating the fluidity of the lines to the meaning.

46. Analyze the concept of plot development in literature to theme development in music by comparing the development of major and minor plots in Julius Caesar and Romeo and Juliet with theme development in the Sonata Allegro form of Beethoven's Symphony #5.

47. Increase knowledge of the concept Platonic dualism (the real and the ideal) by listening to the teacher narrate Plat's Allegory of the Cave.

48. Analyze the Greek concept of the ideal to order and balance in sculpture and architecture by viewing slides of Greek edifices and sculpture.

49. Identify elements of the order and balance of form and meaning in Greek poetry by reading selections of odes, elegies, and epics.

50. Identify the two stages of Roman Literature (the Imitative Period and the Golden Age) by listening to a lecture by the teacher.

51. Analyze the similarities of Greek and Early Roman Literature by comparing examples of lyric and elegaic poetry from each.

53. Analyze Horace's statement "Captive Greece took captive her rude conqueror" by comparing selections of early Roman and Greek literature, sculpture, and architecture.

54. Explain the change in Roman life style from the imitative to the Golden Age by listening to a lecture concerning the schools (elimination of rhetoric and physical training) and entertainment ("Bread and Circuses").

55. Study the effect of the carpe diem philosophy on literature by reading selections of poetry by Roman satirists (particularly Martialis).

56. Explore the possibilities of the carpe diem philosophy of the Golden Age of Rome by discussion.

III. Form in Art

57. Comprehend form through discussion conducted by the teacher.

58. Identify the elements of form by discussing content and shape.

59. Describe form by naming, classifying and identifying the object in discussion.

60. Analyze form by pointing out aesthetic features of the object such as line, color, texture, shape by discussion.

61. Evaluate form by stating an opinion of an object during discussion.

62. Be prepared to discuss the principle of similarities.

63. Make visual groupings through the analogy of the football field.

64. Make size groupings by discussion after viewing slides.

65. Group color and values during discussion after viewing slides.

66. Make ground-figure separations during discussion after viewing slides.

67. Group according to similarities of directions during discussion after viewing slides.

68. Group by the repetition of shapes during discussion after viewing slides.

69. Explain the meaning of the word isimorphism after viewing an abstract color film. Choose the most appropriate piece of music to play with it.

70. Define the element of line by making a composition of lines. Submit the work for class discussion.

71. Define the element of color by making a composition of colored shapes. Submit the work for class discussion.

72. Demonstrate the element of texture by making a composition using various textures. Submit the work for class discussion.

73. Demonstrate linear perspective by constructing a "railroad track" from one side of the room to the other.

74. Explain atmospheric perspective by viewing photographs of landscapes and discussing what is seen.

75. Indicate color perspective by choosing other students with varied colored clothes and placing them in positions to achieve depth, and by viewing slides.

76. Describe Renaissance perspective by looking at surroundings through a picture frame.

77. Describe the lack of concern for perspective of some 20th Century Painters after viewing slides.

78. Prepare a construction of a string sculpture in an empty room.

79. Demonstrate flat shape by cutting out of black construction paper life-sized figures and grouping them on the wall.

80. Demonstrate that: "A whole is more than the sum of its parts" by constructing a design of colored shapes and comparing it with other compositions made up of the same colored shapes.

81. Demonstrate the Gestalt Theory that "the whole is more than the sum of the parts to works of art by viewing slides of the Last Supper by Grotto, one by Da Vinci and one by Salvatore Dali.

82. Explain the reasons why man creates after viewing the film: "Why Man Creates," and during class discussion.

IV. Architecture and Sculpture

83. Identify certain historical developments after viewing the film "Classical Greece."

84. Identify historical periods of architecture by referring to pages 49 and 50 in the Story of Art.

85. Identify the basic characteristics of the Doric Order by referring to page 39 of the Graphic History of Architecture.

86. Identify the basic characteristics of the Ionic order by referring to page 39 of the Graphic History of Architecture.

87. Compare the architecture of public buildings such as Jefferson and Lincoln Memorials, banks, Manning Chapel, etc. to the Greek Temples, after viewing slides.

88. Identify the basic characteristics of the Corinthian Order by referring to page 39 of the Graphic History of Architecture.

89. Identify the basic problems of architecture (enclosure of space and penetration of walls) by a demonstration and discussion of the Greek use of the post and beam.

90. Identify the building methods of the Greeks by summarizing page 35 of Graphic History of Architecture.

91. Describe the idea of Greek order, balance, and refinement by viewing the film strip "Parthenon" and summarizing in class discussion.

92. Explain the Temple as the dominant architectural development after observing slides and viewing the film strip "Parthenon," and reading pages 55-57, Story of Art.

93. Describe the close relationship between sculpture and architecture after viewing the film strip "Parthenon."

94. Compare the Acropolis to modern city planning in the total concept after seeing the Encyclopedia Britannica film "Acropolis."

95. Contrast the relative unimportance of the house to the importance of public buildings as centers of community life, as shown in the film Classical Greece.

96. Trace the development of the stiff, geometric, formalized figure called Kouros by referring to pages 51 and 52 of the Story of Art.

97. Observe the emergence of a more vibrant, active art form by looking at the illustration on page 69 of Story of Art and reading page 70.

98. Translate the advent of the dramatic, tense figure by referring to pages 74-75 in the Story of Art.

99. Interpret the predominance of the human figure in sculpture by viewing slides.

100. Interpret the dominant themes of sculpture such as heroic, athletic, and gods, by viewing the slides.

101. Summarize the two basic forms of traditional sculpture through a demonstration in clay by the teacher and viewing slides.

102. Interpret how choice of material influences the appearance and effect of a work by viewing slides.

103. Describe the ease by which Roman copies of Greek sculpture were made by an explanation of the methods of casting sculpture by the teacher.

104. Summarize how vase painting provides a good idea of the activities, culture and civilization of the Greek period by viewing slides.

105. Analyze the Greek influence on Roman Architecture by comparing slides of the Roman Forum and the Acropolis.

106. Summarize the development of the round arch by observing slides of the Pont du Gard, the Colosseum, and the Arches of Titus and Constantine followed by class discussion.

107. Describe in class discussion the Roman use of the dome to cover large areas of space after viewing slides of the interior of the Parthenon.

108. Compare and contrast the differences in the Greek and Roman concepts of space to the Parthenon and the Pantheon.

109. Describe in class discussion the Roman use of the column as decoration rather than as structure by viewing slides of the Colosseum.

110. Describe the construction principles of the arch, dome, and vault after studying pages 52 and 53 of the Graphic History of Architecture.

111. The student will describe the use of concrete for easy, quick construction by reading pages 54 and 55 of Graphic History of Architecture.

112. Describe the two basic types of domestic architecture which are typical of the Romans after referring to pages 62 and 63 in Graphic History of Architecture.

113. Compare the similarity of the insula to the modern city apartment house, by viewing slides of the House of Diana, Ostia.

114. Recognize the civic organization in architecture by observing slides of the Colosseum, the Baths of Caracella, the Pantheon, the Pont du Gard, and the Roman Forum.

115. Recognize the adaptions and variations of Greek models by comparing slides of the Imperial Procession portion of the freize Ara Pacis and slides of the fragment of the East frieze of the Parthenon.

116. Recognize the Roman habit of honoring meritorious political and military leaders by sculpting realistic portraits of them by viewing slides and referring to page 81, Story of Art.

117. Summarize the revival of an ancient oriental custom of relating the story of victorious campaigns after viewing slides of Trojans Column.

118. Recognize the term fresco by listening to an explanation of technique by the teacher.

119. Recognize mural painting by observing slides of paintings from houses in Pompeii and Herculaneum.

120. Recognize and recall the term Mosaic by observing slides of Alexander Mosaic from Pompeii.

121. Contrast the Roman emphasis on practicality to the Greek emphasis on beauty while making comparisons of slides.

122. Trace the Evolution of the interiors of Leptis Magna and Old St. Peters from the Basilica.

123. Analyze the altar as the new focus in basilican design and the longitudal emphasis by viewing slides of St. Appolinaire in class.

124. Recognize the lack of vaulting of the Early Christian church by viewing slides of St. Apollinaire in class.

125. Compare and contrast the Eastern and Western concepts of space by viewing slides of St. Apollinaire and St. Vitale.

126. Recognize the re-occurrence of the dome in architecture by viewing the slides of the Hagia Sophia.

127. Recognize the emphasis placed on interiors and the plain austere exteriors by viewing slides of San Vitale and St. Apollinaire.

128. Summarize in class discussion the Byzantine Construction problem of placing the dome on a square space after referring to page 79 of the Graphic History of Architecture.

129. Identify Byzantine signs and symbols by making signs and symbols of the 20th century and displaying them on the wall of the classroom.

130. Recognize the continuation of wall painting by viewing slides of frescoes of the Ec-Byzantine churches.

131. Compare and contrast Eastern and Western ideas of the purpose of painting after reading pages 89, 92, and 97 in Story of Art.

132. Recognize Byzantine insistence on strict observance of traditions in painting sacred pictures after viewing slides.

133. Recognize the lack of round sculpture due to fear of "graven images" by viewing slides.

134. Summarize the continuation of the Roman Temple facoade after viewing slides of Pisa Cathedral and San Miniato.

135. Recognize the importance of the church to the town after reading page 120 of Story of Art.

136. Recognize the revival of vaulting in church architecture by observing slides of Durham Cathedral and Abbey Eaux Hommes.

137. Identify the dominant surviving example of painting by studying slides of the Book of Kells and the Lindisfarne Gospel.

138. Identify the one great example of non-religious work by viewing the film strip Bayeux Tapestry.

139. Paraphrase the development of the basilican plan into a cross shape by studying page 83 in Graphic History of Architecture.

140. Describe the development of the rib vault by observing slides of the interiors of Notre Dame, Chartres, Wells, and Kings College Chapel.

141. Recognize an experience of the effect of a Gothic Cathedral by viewing the film Chartres.

142. Recognize the continuing tradition of stained glass windows by viewing slides of Chartres Windows and the film of Marc Chagall's Jerusalum Windows.

143. Summarize the principle of flying buttresses after viewing the film Chartres.

144. Recognize the reappearance of realistic sculpture in the round by referring to pages 138-139, Story of Art, and viewing slides.

145. Summarize in class discussion the combining of the Byzantine painting tradition Gothic realistic sculpture, which results -n an expression of humanism by reading page 144-146, Story of Art, and viewing slides of Giotto's work.

HUMANISM: RENAISSANCE, BAROQUE & CLASSICAL (1500 to 1750)

MAJOR OBJECTIVE

THE STUDENT WILL:

a. increase his comprehension of the Renaissance by completing the following suggested activities.

b. increase his knowledge of Baroque Art by performing suggested activities.

c. increase his knowledge of Neo-Classic (Arts) and Classical (Music) period by performing suggested activities.

d. synthesize the Renaissance Baroque and Neo-Classic or Classic periods to form concepts pertaining to Humanism as measured by teacher-student discussion and/or teacher-made tests.

Activities:

1. Recognize the spirit of humanism in the phrase, "Man is the measure of all things" by a discussion with the teacher, and viewing the works of Davinci and Michaelangelo.

2. Identify the reappearance of the dome in architecture when viewing the slides of the Florence Cathedral.

3. Compare and contrast construction of the Roman and Renaissance domes by looking at slides and referring to pages 124-125 in Graphic History of Architecture.

4. Recognize the Gothic influence in architecture in Venice by viewing slides of the Palace of the Doges and Cad'Oro.

5. Recognize the Classical influence in architecture by viewing slides of St. Peter's and Pazzi Chapel.

6. Recognize the gain in importance of secular architecture by referring to pages 126-135 in Graphic History of Architecture.

7. Analyze the new art of perspective worked out by Uccello and Alberti by viewing slides of their work.

8. Recognize the continuation of the Byzantine tradition in painting when viewing slides of Martini and Memmi.

9. Analyze the new realism in the human figures in part due to new knowledge of foreshortening and anatomy when viewing the Expulsion of Masaccio.

10. Recognize the invention of oilpainting by viewing slides of Jan Van Eyck, and listening to the teacher's explanation.

11. Interpret in class discussion the apprentice system in art by listening to an explanation by the teacher.

12. Recognize the artist of this period as the all around craftsman, the "Renaissance Man," by becoming familiar with the work of Michaelangelo.

13. Identify the use of bronze and stone as sculpture material by viewing the work of Donnatello, Bernini, and Michaelangelo.

14. Analyze the change in Michaelangelo's work by comparing the early Pieta with figures of the Medici Tomb.

15. Identify the religious emphasis in Michaelangelo's work by viewing slides of the Sistine Chapel.

16. Recognize the Medici family's influence as patrons of art by viewing the film, THE TITAN.

17. Recognize the strong, difficult personality of Michaelangelo by viewing the film, THE TITAN.

18. Recognize the importance of symbolism in Early Renaissance painting by viewing the filmstrip, MERODE ALTARPIECE.

19. Evaluate Botticelli's solution to the dilema of justifying pagan and Christian ideals by viewing the slide Birth of Venus.

20. Recognize the genius of DaVinci by viewing the film, DRAWINGS OF DAVINCI, and by viewing slides of his work.

21. Analyze the contribution of Durer as a graphic artist by viewing slides and reading Arts and Man Magazine.

22. Recognize woodcuts and copper engravings by reading pages 203 and 204 of the Story of Art.

23. Recognize the influence of the Reformation on Holbein's work by viewing slides of his work and discussion with teacher.

24. Recognize the world of fantasy during the 16th century by viewing H. Bosch's Garden of Delights.

25. Synthesize the bold disregard for the classical tradition, and the search for novelty and effect practiced by the artists of the late Renaissance by comparing works by Parmagianino with those artists of the High Renaissance.

26. Identify how technological advances in the methods of printing helped further the art of music by reading pages 28-31 Music Through the Centuries.

27. Identify the elements of the Mass as a form of music through reading and discussing material on pages 33-36 Music Through the Centuries.

28. Recognize Homophonic style of music by listening to "Et Incarnatus Est," of Josquin Des Prez and following example on pages 35-36, Music Through the Centuries.

29. Identify the secular form of a Frottola by listening to a recording of "El Grillo" while following music and reading words to song on pages 38-42, Music Through The Centuries.

30. Identify six voice Polyphonic music by listening to recording of "Agnus Dei I" from Pope Marcellus Mass by Palestrina, Page 49, Music Through The Centuries.

31. Trace the effect of the Protestant Reformation on vocal music of Renaissance by reading pages 42-46 and listening to a recording of "Ein Feste Burg Ist Unser Gott" by Martin Luther.

32. Contrast the Clavichord, Virginals, Spinets and Harpsichord by studying pages 54-55, Music Through the Centuries and the pictures on pages 141-142.

33. Identify the differences in sound of Clavichord and Harpsichord.

34. List and describe the instruments in popular use during the Renaissance by listening to recordings using the Lute, Shawn, Trumpet, Viola degamba, Zinken.

35. Define the terms "consort" and"mixed consort."

36. Study the Madrigals as a form of music by reading pages 56-57, Music Through the Centuries.

37. Become familiar with the sound of Madrigals as a form of music.

38. Listen to "Now Is The Month of Maying" by Thomas Morley.

39. Identify the form of Motet after reading pages 51-52 and listening to "Ave Maria" by deVictoria, Music Through the Centuries.

40. Listen to Minnelied of Minnesinger Neidhart von Reuenthal of 13th Century. Exploring Music, page 304, record 12, side B, Band 5.

41. Identify polyphonic vocal music through study of song "Non Nobis Domine" on page 298, Exploring Music while listening to a recording of same, Record 12, Side B, Band 1.

42. Recognize the sound of a consort of recorders by listening to recording of "Canzona per sonar a Quattro" by Giovanni Gabrielli.

43. Study the general introduction and appreciation of the general musical characteristics of the Baroque Period through reading pages 71-72, Music Through the Centuries, Page 237, Exploring Music.

44. Become familiar with the musical form of the Orchestral suite as developed during the Baroque era by repeated listening to the Bach Suite in D Major #3 with attention to the five parts (overture, air, gavotte, bourree and gigue) Music Through the Centuries, pages 124-127.

45. Become familiar with the characteristic of Harpsichord-Basso Continuo by repeated listening to the Bach Suite in D Major #3. Music Through the Centuries , pages 124-217.

46. Become familiar with the musical form "Solo Concerto" by listening to the Handel Harp Concerto (Time-Life Baroque Album).

47. Become familiar with musical form "Concerto Grosso" by studying (listening) to recordings of Brandenburg Concerto #2 or #4 by J. S. Bach, Music Through the Centuries , page 127.

48. Become familiar with musical form "Choral Prelude" by listening to recordings of "A Mighty Fortress" as a choral and the Choral Prelude.

49. Become familiar with the musical form "Cantata" by listening to recording "Wachet Auf" by J.S. Bach or Jesu, Joy of Man's Desiring Cantata #147 Music Through the Centuries, pages 130-134.

50. Describe the musical form "Oratorio" after listening (while following the score) to "Handel's Messiah" pages 110-119, Music Through the Centuries.

51. Describe the musical form "Fugue" after listening to "The Art of the Fugue" #1 by J.S. Bach or Fugue in G Minor (The Little) pages 122-124, Music Through the Centuries.

52. Become familiar with musical form "Solo Sonata" Bach Biolin Sonata.

53. Become familiar with musical form "Chorale" by listening to record while following music to "Now Let All the Heavens Adore Thee" by J.S. Bach, page 290, "Exploring Music" Record 12, Sida A, Band 4, or" Break Forth, O Beauteous Heavenly Light", Page 289, "Exploring Music," Record 12, Side A, Band 3.

54. Discuss characteristics observed in the music of the Baroque period we have listened to. (Basso-Continuo; Decoration; Pyramid Dynamics; vocal styles different than instrumental styles; major-minor tanality, etc.)

55. Become aware of recitative style of Baroque Opera by listening to "Dido and Aenas", Act two excerpt, page 123, "Exploring Music", Record 6, Side A, Band 1.

56. Describe elements of polyphonic music by listening to "The Musical Offering" by J.S. Bach while following outlines of the music on pages 136-137, "Exploring Music", Record 7, Sida A, Band 1a-1c.

57. Become familiar with solo sonata form by listening to recording of first movement Piano Sonata in Eb major by Joseph Haydn while following diagram of form on pages 134-135. Music Through the Centuries. (Also Sonata-Allegro form - or ABA form).

58. Describe Sonata Allegro form after studying first movement of Haydn Symphony No. 88, pages 144-147, Music Through the Centuries, paying particular attention to changes in the tonality (Key Change) between first theme and second theme.

59. Identify the theme and variations from (second movement) Symphony #88 of Haydn by listening while following thematic outline, page 148, Music Through the Centuries, (Particular attention to methods of writing variations).

60. Identify Minuetto and Trio form (third movement) of Haydn Symphony #88 by listening while following diagram of themes, page 149-150, Music Through the Centuries, (attention to 3/4 meter and contrast between sections).

61. Identify Rondo form (fourth movement) of Haydn Symphony #88 by listening while studying outline page 151, (attention to repetition of main theme after each new theme).

62. Become familiar with the form of the symphony through study, discussion and listening to four movements of Haydn Symphony #88, (or 94 or 102).

63. Recognize the sound of the Bassoon by listening to Bassoon Concerto by W. A. Mozart.

64. Describe how concerto for a solo instrument and orchestra is constructed by listening to Mozart's Bassoon Concerto.

65. Recognize the use of gradual dynamic change (loud to soft, etc.) characteristic of music of the classical era by listening to the first movement, Mozart Symphony #40 in G minor (special attention to two main themes).

66. Become aware of grace and elegance characteristic of 18th century music by studying (listening) to recording of third movement (Mozart Symphony #40), (comparison to third movement Haydn Symphony #88.)

67. Synthesize a definition to be used by class of term "Classic" in reference to music and reasoning for such usage by reading pages 135-138, Music Through the Centuries.

68. Discuss "Patronage" system during time of Haydn and Mozart.

69. Describe the operatic style of the 18th century by listening to portions of Mozart operas "The Magic Flute" and "The Marriage of Figaro."

70. Identify "comic opera" of Classical era by listening to "Cosi Fan Tutti," Act I, Scene I, while following lyrics on pages 233-235, "Exploring Music," Record 9, Sida A, Band 3.

71. Compare and discuss in class the sound of an orchestra playing the baroque music and an orchestra playing classical music. New instruments, perfecting of string instruments, larger numbers playing, writing for choirs of instruments, homophonic, use of crescendo and descrecendo, all developments of Classical era.

72. Discuss forms of music heard in class developed during the classical period and how these forms are representative of societies feelings about art during this time.

73. Recognize the sudden decline of Rococo and the emergence of the Classical expression brought about by the French Revolution, by discussion with the teacher.

74. Summarize the evolution of American painting and the tendency to follow British traditional style, by viewing the film strip: American Painting.

75. Recognize neo-gothic and neo-classic tendencies in American architecture, by viewing the slides of public buildings and houses of the period.

76. Synthesize a new philosophy of painting by looking at the slides of paintings and drawings of David and Ingres.

77. Recognize the Renaissance as both an outlook and a period characterized by a reawakening of the human spirit by noting the variety of accomplishments of the era.

78. Recall the beginning of the Renaissance in northern Italian cities after listening to a lecture.

79. Summarize in class discussion the effect of the "Black Death" of the 14th century, the discovery of gunpowder, the increased foreign trade, and the invention of the printing press on the concept of man.

80. Analyze the revival of learning (humanism) in relation to the Ancient Greek and Roman materials already studied.

81. Interpret the life of Lorenzo di Medici as the perfect examples of the Renaissance Man.

82. Explain why the order of the sonnet and epic forms of poetry particularly appealed to the Renaissance poets.

83. Analyze the Renaissance concern for higher ideals in contrast with the 17th century delight in wordly things.

84. Compare the philosophy of the Baroque Era to that of the Romans.

85. Analyze the Baroque poets' use of imagery, rhythms, and connotations combined with subject matter to create a feeling of exuberance by reading a variety of poems by Robert Herrick.

86. Synthesize the philosophy underlying the Neo-classic period by examining the basic concepts of Reason and Universal Order.

IDEALISM vs. REALISM

MAJOR OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF THE VARIED INFLUENCES OF THE 19th CENTURY OF ART, MUSIC AND LITERATURE BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY TEACHER JUDGMENT.

Objectives:

a. The student will increase knowledge of ideas and influences prevalent during the 19th century that affected artists, composers and writers to produce what is now known as the "Romantic" era.

b. The student will increase his knowledge of various elements in art, music and literature that were peculiar to the "Romantic" period.

c. The student will evaluate the works of the major creators of the "Romantic" period.

d. The student will increase knowledge of ideas and influences prevalent after 1875 that affected the creative artists.

e. The student will demonstrate comprehension of the characteristic elements of art, music and literature of "Impressionistic" period.

f. The student will gain knowledge of the major - main stream - creators of "Impressionism" by recognizing their works.

g. The student will increase knowledge of ideas and influences of "Post-Impressionistic" school of artists.

h. The student will recognize "Post-Impressionistic" artists by evaluating their works and the way they handled the elements of their art to create characteristic "Post-Impressionistic" style.

Activities:

1. Recognize the new ideas regarding subject matter, everyday life, and the interest in the supernatural that helped the spirit of Romanticism develop in Europe during the 19th Century through the study (listening) of "Der Freischutz" by Carl Maria VonWeber, page 173-184: Music through the Centuries.

2. Become familiar with idealism prevalent during the 19th Century through study of Symphony #3 "Eroica" by Ludwig Van Beethoven, page 189-199: Music Through the Centuries.

3. Receive the concept of how some romantic composers developed the art of composition during this time through studying (listening) to the four movements of the "Eroica" Symphony of Beethoven with special attention to the thematic development of the first movement and the rhythmic changes between the four movements while following the thematic sketched on pages 190-199: Music Through the Centuries.

4. Recognize Art Song (lieder) and how the piano accompaniment became an integral part of the song by studying the words and music to "The Erlking" by Franz Schubert, pages 208-212: Music Through the Centuries.

5. Interpret Nationalism and its effects on music through the study of the music of Frederick Chopin by listening to some of his piano compositions such as polonaises, marzurkas, etc.

6. Identify the meaning of Nationalism in music and "Tone Poem" by studying "The Molda" by Smetana, pages 451-455: Music Through the Centuries.

7. Translate the "New World" Symphony by Anton Dvorak, pages 466-468: Music Through the Centuries.

8. Recognize the concerto form of the Romantic period by listening to the Concerto for Piano and Orchestra by Edward Grieg, pages 476-478: Music Through the Centuries.

9. Summarize Russian Nationalism in music through the study of the "Big 5" Russian Composers, (Borodin, Cue, Rimsky-Korsakoff, Moussorgsky and Balakirev).

10. Become familiar with Rimsky-Korakoff's music by listening to the Symphonic Suite "Scheherazade" pages 442-447: Music Through the Centuries.

11. Become familiar with the music of Alexander Borodin by listening to the Polovetsian Dances from Prince Igor.

12. Identify the unusual dissonance of the Russian Music by listening to "A Night on Bald Mountain" by Modeste Moussorgsky.

13. Demonstrate knowledge of how and why the music of Peter Tschaikowsky is not considered to be nationalistic Russian music through listening and then discussing the sounds of "Swan Lake."

14. Become familiar with program music through listening to "Till Eulenspiegel Merry Pranks" by Richard Strauss, pages 398-404: Music Through the Centuries.

15. Recognize how Richard Wagner attempted to get away from tonality through the use of chromaticism in his music by studying "Magic Fire Music" from the Vaklyrie, pages 310-312: Music Through the Centuries.

16. Recognize Wagner's role as a composer of music-dramas through teacher lecture on Wagner's ideas about opera.

17. Display comprehension of the impressionists' ideas of music and composition after listening to "Afternoon of a Faun" by Claude Debussy, by class discussion on how and why it sounds different than anything else we have heard to date.

18. Respond to how composers during late 19th century were influenced by artists by studying pages 479-482: Music Through the Centuries.

19. Recognize the new style of piano music of this period by listening to "Clair de Lune" and "Plus Que Lent" by Debussy.

20. Recognize concepts of impressionistic music by listening to "LaMer" by Debussy, pages 490-493: Music Through the Centuries.

21. Recognize the impressionistic writing of Maurice Revel by listening to "Daphnis et Chloe."

22. Analyze how a composer sets himself a problem and then attempts to work it out by listening to "Bolero" by Ravel while following outline on pages 506 and 507 of Music Through the Centuries.

23. Identify English Impressionism by listening to "Brigg Fair" by Frederick Delius.

24. Identify Italian impressionism by listening to "The Mountains of Rome" by Otto Respighi.

25. Analyze Romantic movement in art as opposed to the Neo-classic by comparing the Death of Socrates by David and Liberty Leading The People, by Delacroix.

26. Recognize close association of Delacroix with literary giants of his day and how they influenced his work, through teacher lecture and viewing slides of Delacroix's paintings.

27. Recognize the draftsmanship of Delacroix by viewing the film Delacroix.

28. Interpret later emphasis on reality by viewing the slides of paintings by Courbet and Manet and Goya.

29. Translate the effect of painting out-of-doors had on the work of the Impressionists by looking at the slides of Monet.

30. Summarize the invention of photography and its effect on the art by viewing the History of Photography slides and discussion of the elements with the teacher.

31. Understand how a picture is made by making a pinhole camera and taking pictures.

32. Interpret technique called "pointillism" by viewing and discussing the painting "Sunday on Grand Jatte Island" by Seurat.

33. Recognize the impressionistic painting of Turner in England fifty years previous by looking at slides of his work.

34. Evaluate the continuing influence of the French Academy and the establishment of the Salon des Refuses for the impressionist painters by listening to the teacher and discussing its implications.

35. Analyze the individual visual painting qualities among the impressionists by a comparison of their work.

36. Identify the emphasis on form and expression through color in post-impressionist work by looking at slides of VanGogh, Gauguin and Cezanne.

37. Analyze the impressionist technique with Debussy's music and a particular film making technique by viewing the film SYRINX.

38. Recognize the complexities of the Romantic Period by examining the involvement of artists in nature, drugs, nationalistic causes, social reform and mysticism.

39. Respond positively to the genius of the first romantic, William Blake, by reading some of his poetry, viewing some of his art work, and listening to a lecture about the effect of mysticism on his life.

40. Respond positively to the emotional, and therefore, personal nature of Romantic art by reading poems by Byron, Coleridge, Keats, and Wordsworth, and relating them to the art of various Romantic artists.

41. Analyze the impressionistic aspects of Walt Whitman's poetry by listening to the flowing rhythms and discussing his use of symbols.

42. Interpret the artist's attitude toward painting and art by reading selections from Van Gogh's letters to his brother.

20th CENTURY MAN AND HIS WORLD

MAJOR OBJECTIVES:

a. The student will demonstrate knowledge of creative artists' revolt against Romanticism of 19th Century.

b. The student will demonstrate knowledge of artists' attempts to find new ways of expressing themselves during the 20th Century.

c. The student will increase comprehension of contributions of Americans to mainstream developments in art, music and literature.

d. The student will evaluate 20th Century works of art by the way creators used the elements of their arts.

Activities:

1. Recognize the composers revolt against the Romanticism of the 19th century through study and discussion of Chapter IX, page 525: Music Through the Centuries.

2. Interpret one composer's anti-romantic music by listening to a recording of "Three Pieces in the Form of a Pear" by Erik Satie.

3. Identify the anti-romantic style through the studying (listening) of a recording of "Conversations" by Arthur Bliss, with particular attention to "Committee Meeting" and "In a Tube" (Subway).

4. Describe how composers attempted to illustrate extra-musical ideas after listening to Honeggers "Pacific 231."

5. Recognize the early 20th Century development of German Expressionism by listening to "Pierrot Lunaire" by Schoenberg, and will understand "Sprechstimme" by reading page 541 in Music Through the Centuries.

6. Recognize how composers of the 20th Century searched for new ways to express themselves through new styles and techniques by listening to "Petroucha" by Igor Stravinsky while following the thematics starting on page 557: Music Through the Centuries, and discussing the way Stravinsky uses polytonality to destroy and tonality of key feeling as developed by earlier composers.

7. Receive "Primitivism" and its explosive rhythms as portrayed by Igor Stravinsky in "The Rite of Spring" by listening to a recording.

8. Recognize Polytonality through listening to "The Planets" by Gustav Holst.

9. Apply Polytonality as practiced by an American Composer by listening to a recording of "Three Places in New England" by Charles Ives and discussing how three tunes played at the same time affect the listener.

10. Recognize Atonality: 12-tone, Serial, dodecaphonic ,through teacher demonstration on blackboard and piano of possible manipulations of original 12-tone set (Retrograde, Inversion, and Retrograde inversion as developed by Arnold Schoenberg).

11. Summarize the Atonal music of a recording of "Piano Pieces" by Schoenberg.

12. Respond to larger scale serial music by listening to "Five Pieces for Orchestra" by Arnold Schoenberg.

13. Recognize some of the later developments in 12-tone music by listening to "Goethe-Lieder for Voice and Clarinet" written in 1945 by Dallapiccola.

14. Analyze a composers' technique for overcoming key feeling by listening to Bela Bartoks compostion "Concerto for Orchestra" while following thematics on pages 549-553.

15. Interpret a 1931 composition using only percussion instruments by Edgar Varese called "Ionisation" by discussing its effect on the listener and analyze the composer's intentions.

16. Listen to "Adagio for Strings" by Samuel Barber to recognize that "modern" dissonant music can still be very expressive and listenable.

17. Respond to the next step in the development of the art of music by the main stream composers of the 20th century,---"Musique Concrete" by listening to the "Songs of Youth" by Stockhausen and "Leiyla and the Poet" by Halim El-Dabh, through class discussion of feelings and reactions to the music while trying to determine internal cause of reactions.

18. Recognize electronic music and its later developments by watching sound film strip "Electronic Music" to learn of technological advances that contributed to and made possible the growth of electronic music.

19. Listen to later recorded selections of electronic music produced by"Synthesizer" composed by Morton Subotnik "Wild Bull" and "Silver Apples of the Moon."

20. Increase comprehension of Synthesizer music by listening to "Composition for Synthesizer" by Milton Babbitt.

21. Increase knowledge of how electronic sounds and traditional music instruments are used together by listening to "Gargoyles" by Otto Luening featuring violin and electronic sounds, and "Concerted Piece for Tape Recorder and Orchestra" by Luening and Ussachevsky.

22. Interpret how electronic Synthesized sounds can be used to reproduce traditional music through listening to "Switched on Bach" by Walter Carlos and "Moog Strikes Bach" by Robert Moog.

23. Summarize how synthesizers may be used with Rock-grounds while listening to the United States of America group play the American Metaphysical Circus.

24. Identify the style of music of "Appalachian Spring" by Aaron Copland of "Romantic Symphony" by Howard Hanson.

25. Recognize how the development of American music called Jazz paralleled the development of serious music-from the local, simple to the more complicated styles by listening to selections from the "History of Jazz" album.

26. Recognize how Jazz is a performers art rather than a composer's art through study (listening) to many recordings with special attention to the improvised parts, especially different jazz artists playing the same tune.

27. Analyze influence of Rock music through listening to recordings of different groups to determine how the elements of blues, country, folk, soul, and jazz can be discovered in various rock songs.

27. Analyze influence of Rock music through listening to recordings of different groups to determine how the elements of blues, country, folk, soul, and jazz can be discovered in various rock songs.

28. Recognize expressionist movement in Germany by viewing slides of Munch, Kirchner and Nolde and by reading pages 429-432 in Story of Art.

29. Interpret the expressionist attitude carried through in film making by viewing Dr. Caligari's Cabinet.

30. Recognize the influence of Japanese and African art on the artists by viewing slides of Japanese woodcuts and African Sculpture.

31. Translate abstract art by viewing slides of Matisse, Cezzane, Picasso, Mondrian and referring to page 94 of Exploring Music.

32. Recognize importance of the influence of Picasso and Matisse on 20th century art by discussing with the teacher the visual qualities found in their work.

33. Recognize the Regionalists and the Ashean School of American Painting by looking at slides of painting of this period.

34. Recognize the first large exposure of the U.S. to modern art at the Armory show of 1913 by looking at slides of the artists involved and discussion with teacher.

35. Recognize the fourth art form-photography and film making-as a prominent mode of expression of the 20th century by taking part in discussions and critiques of many films and viewing the film Art of the Motion Picture.

36. Apply the art of criticism by viewing the film "The Critic" and discuss the elements involved in making judgments with the teacher.

37. Recognize art of the 30's by viewing the slides and reading the booklet Art and Man.

38. Increase knowledge of the kinds of art produced in the 40's and 50's by viewing films of Pollock, Warhol and Caler.

40. Translate the major forms of sculptural expression by viewing the films Henry Moore and Giacommetti and slides of Rodin's works.

41. Recognize the shaping of independent designs away from traditional and classical themes and the new philosophy of the architects by viewing slides of architecture by Sullivan, Richarson and Wright.

42. Recognize the influence of the "Bauhaus" group on 20th Century design-architecture sculpture, painting, and the applied arts, by reading pages 425-426 in the Story of Art.

43. Interpret 20th Century man's concern with his environment and the emphasis placed on city planning by viewing the films JUNKYARD and NO TIME FOR UGLINESS.

44. Evaluate contemporary modes of expression by listening and discussing with the teacher the kinds of ideas that motivate the artist of the seventies.

45. Recognize expressionism in writing by reading a selection from Franz Kafka's Metamosphosis.

46. Analyze Kafka's work by comparing and contrasting totemism and symbols.

47. Respond positively to the scope of trends in modern poetry by presenting to the class their own favorite 20th Century poem.

A CAPELLA CHOIR

MAJOR OBJECTIVE

THE STUDENT WILL APPLY KNOWLEDGE OF VOCAL MUSIC SKILLS BY ENGAGING IN THE FOLLOWING SUGGESTED ACTIVITIES. EVALUATION WILL BE ON THE BASIS OF PERFORMANCE OBSERVED BY THE TEACHER AND OTHER STUDENTS.

Goals

a. Participate in a choral singing situation.

b. Experience the results of personal effort and involvement in a group activity.

c. Prepare choral works for performance.

d. Accompany or perform as soloists for those individuals who demonstrate the aptitude.

e. Sing for the pleasure it provides.

f. Become acquainted with major choral masterworks.

g. Become acquainted with the different historical periods of music by studying the literature of those periods.

h. Study the voice as an instrument of communication and sound.

i. Learn the technique of singing (individually and in an organized group).

j. Perform in concert specific works which have been studied during the semester.

Objective #1: The student will increase in comprehension of techniques of singing by participating in the following suggested activities. Evaluation will be by means of teacher/student critique and/or teacher-made tests.

Activities:

1. Create one multi-textured melodic line: unison singing.

2. Sing with a group with precision and accuracy of rhythm.

3. Identify written note symbols and reproduce them at the proper pitch.

4. Identify written note symbols and reproduce them for their equivalent length and duration.

5. Demonstrate knowledge of the meanings of dynamic indications. (pp mp) (p f) (mf ff) (sfz, etc.)

6. Demonstrate comprehension of rhythmic indications other than note values, e. g. largo, andante, andantino. (Slow rhythms)

7. Identify rhythmic indications for faster rhythms.

8. Improve his/her ability to read music and choral literature specifically by providing the same and studying its components.

9. Create in a group one extended sound without interruption for a specific length of time determined by the instructor. Students will understand the technique and use of staggered breathing.

10. Demonstrate technique of staggered breathing to extend the breath control of the whole group.

11. Demonstrate the staggered breathing technique to enable the student to help create lengthy melodic lines which he could not accomplish individually but is often required of choral singing.

12. Identify the physical requirements for breathing correctly.

13. Identify and properly use the resonating chambers of the head and throat.

14. Identify and properly use the resonating chambers of the throat and chest cavity.

15. Properly use the diaphramatic muscle as a means of breath control.

16. Establish proper posture while singing.

17. Properly use and understand the reasons for hyperventilation.

18. Listen to and match the pitch of another singer using the students' own voices.

19. Furnish, by singing, the missing note in a major or minor triad.

20. Produce, after hearing a given pitch, that note which will introduce the students' voice part in a given piece of music.

21. Extend and expand the staggered technique to two melodic lines.

22. Extend and expand the staggered technique to three melodic lines.

23. Extend and expand the staggered technique to four melodic lines.

24. Identify the symbols that indicate breathing instructions which appear in choral literature.

25. Improve individual breath control; (requires constant attention).

26. Improve individual voice projection: (requires constant attention).

27. Improve individual voice placement; (requires constant attention).

28. Expand the singing range of the voices.

29. Identify and properly use individual tesitura.

30. Properly and effectively use the falsetto voices of individuals (when and where applicable).

31. Match tone quality in other singers.

32. Match volume with other singers.

33. Sing a rapid note sequence with another singer, accurately.

34. Sing accurately and effectively in a quartet.

35. Produce a musically aesthetic sound with the voice.

36. Identify the range of other voices in a choral group.

37. Sing at different pitches, the proper vowel sounds a, e, i, o, u.

38. Produce, by singing, the various colors and sounds of vowels.

39. Distinguish the sounds that are produced by the voice when attempting to sing consonants.

40. Develop and properly control a singing vibrato.

CHORALE p. 1

THIS COURSE WILL TEACH THE STUDENT TO BECOME PROFICIENT IN THE LANGUAGE OF MUSIC BY INTRODUCING HIM TO THE TRADITIONAL HARMONIES, MELODIES AND RHYTHMIC EXAMPLES WHICH ARE EVIDENT IN THE CHORAL LITERATURE OF MASTER COMPOSERS OF THE PAST FOUR HUNDRED YEARS. BY SINGING AND USING THE VOCAL INSTRUMENT AS A MEANS OF EXECUTION THE STUDENT WILL BECOME AN EFFECTIVE VOCALIST AND EVENTUALLY A CONTRIBUTING PARTICIPANT IN A LARGER CHORAL ACTIVITY.

Objective #1: The student will increase his comprehension and appreciation of vocal music by the simple analysis of choral masterworks.

a) Materials and literature to be chosen by the instructor.

Objective #2: The student will demonstrate the application of vocal techniques by combining his vocal activities with the other members of the class, and individually when requested.

a) Vocal techniques will include proper:

1) breathing
2) posture
3) breath control
4) diction

Objective #3: The student will actively participate in vocal exercises and studies in order to develop control, strength, delicacy, and flexibility of voice.

Objective #4: The student will develop an understanding of the vocal mechanisms by incorporating vocal exercises involving

a) the breathing system -- providing the force

b) the resonating chambers -- which reinforce and develop acceptable tone

c) the articulation sounds -- shape and sound of vowels and consonants.

Objective #5: The student will develop his breathing system by understanding and using the breathing apparatus.

Objective #6: The student will display the proper breathing activity--inhaling and exhaling--specifically through the mouth rather than the nose.

Objective #7: Proper posture will be demonstrated by the student in order to develop the correct breathing activity.

Objective #8: The student will recognize vocal instructions, i.e., the language of music which specifically refers to his vocal activity.

Objective #9: The student will recognize and relate the names, pitch and duration of written music to the proper sounds which are signified.

Objective #10: The student will apply his knowledge of vocal techniques to produce a 'pleasant and acceptable' singing quality in his voice.

Objective #11: The student will apply his knowledge of music theory and language to read at sight any music (single vocal line) which the student may encounter.

Objective #12: The student will utilize his knowledge of scales and related exercises in order to sing specific intervals of pitch.

Objective #13: The student will, with the cooperation of the others in the class, match sounds, pitch, and melodic lines to combine their vocal efforts.

BAND

MAJOR OBJECTIVE

THE STUDENT WILL INCREASE HIS COMPREHENSION OF SENIOR HIGH BAND BY PERFORMING THE FOLLOWING SUGGESTED ACTIVITIES AS MEASURED BY SELF/TEACHER OBSERVATION.

Activities:

1. Interpret diatonic major scale patterns of whole steps to facilitate the playing of major scales on their instruments.

2. Receive a concept of good tone on the various band instruments through observing demonstrations by teachers or other live performers.

3. Receive an understanding of good tone production through teacher explanation of Embouchure.

4. Receive an understanding of good tone production through teacher explanation of the function of Breath Support.

5. Demonstrate application of his conception of good tones by rating the tones produced by others in the class.

6. Receive an understanding of the function of the tongue in releasing the air stream to start a tone on wind instruments, as demonstrated by the teacher.

7. Receive an understanding of good tone production through teacher explanation of the function of tonguing.

8. Interpret the various styles of tonguing possible by studying (listening) to either live or recorded performance of professional players and discussing the various kinds of sounds heard.

9. Receive an understanding of the Legato styles of tonguing and the method of producing it on his instruments as demonstrated by the teacher.

10. Receive an understanding of the staccato style of tonguing and the method of producing it on his instrument as demonstrated by the teacher.

11. Recognize the dynamic levels from pp (very soft) to ff (very loud) and the ability to control the dynamic level of his own playing through frequent practice with a Dynalevel machine.

12. The student will be able to display detailed knowledge of rhythm and the relative value of rhythmic notation by the translation of a simple, well known song as "America" or the "The Battle Hymn of the Republic."

13. Apply the use of written notes to recreate in a correct style a legato line of melody.

14. Apply the use of written notes to recreate in a correct style a staccato line of melody.

15. Apply the use of written notes to recreate in a correct style a slurred line of melody.

16. Apply the use of written notes to recreate in a correct style a line of melody marked "marcato".

17. Increase the energy needed in the muscular strength necessary for finger dexterity (technical facility) through repeated practice (drill) using cross fingering and alternate fingering on his own instrument.

18. Apply principles of good tone production to his own instrument through repeated practice of long tones in the various registers of the instrument.

19. Display comprehension of the rules for the care and maintenance of his instrument as determined through monthly inspections by the band director.

20. Receive a concept of a characteristic tone quality for his instrument and the ability to produce such a tone through the practice of playing sustained tones (eight or more counts) while gradually increasing and decreasing the volume level (crescendo and decrescendo) at m.m. 60.

21. Recognize the elements of music (melody, harmony, rhythm, texture and tone color) through discussion of some of the music being rehearsed.

22. Demonstrate his comprehension of the elements of music by analyzing and isolating (identifying) the various elements of a piece of band music being rehearsed. Such as Fantasy for Band by J. Erickson or Bach Inventions.

23. Receive a concept of good characteristic tone for his own instrument through listening to recordings made by recognized artists of his instrument.

24. Analyze the effects of various tone colors (timbre) on his own melodic line (by playing the same melodic line by several of the instruments in the band) to determine the different mood producing qualities inherent in the instrumental tones of a modern band.

25. Increase comprehension of key signature 1b by playing the proper scale in half notes and quarter notes. (Key of F).

26. Increase comprehension of key signature of 2b's by playing the proper scale in half notes and quarter notes. (Key of Bb).

27. Increase comprehension of key signature of 3b's by playing the proper scale in half notes and quarter notes. (Key of Eb).

28. Display knowledge of and the feeling of tonality of key sense by identifying wrong notes when played in a melodic line.

29. Receive information from the teacher on the method of diaphragmatic breathing and the importance of this kind of breathing in the successful playing of a wind instrument.

30. Apply skill in performing commercially popular music by preparing music for football games.

31. Respond positively to the individual discipline needed for participation in a marching band by attendance and participation in marching practices.

32. Respond positively to the factors involved in practicing and performing marching routines by participating in the planning, drilling and presenting of such routines.

33. Respond positively to the importance of the individual to successful marching routines through the study and evaluation of video taped and filmed record of shows presented.

34. Apply principles of good intonation by playing unison melodies acceptably in tune with the rest of his section.

35. Recognize the importance of and the elements of a melodic line through the study of "Air for Band" by Frank Erickson.

36. Respond positively to the different tone qualities possible and necessary on a single instrument (the clarinet, the oboe, the trumpet, etc.) to perform the music of different periods and different nations in a stylistically correct manner through the study of recordings of different orchestras and composers.

37. Recognize communicative value of a melodic line by playing three or four melodies from different pieces of music and discussion of what each of them says to the listener.

38. Analyze in writing his intonation problems after at least four, fifteen minute individual practice sessions with the StroboConn.

39. Recognize key signature of 1#, by playing the proper scale in half notes and quarter notes. (Key of G).

40. Recognize key signature of 2#'s by playing the proper scale in half notes and quarter notes. (Key of D).

41. Recognize key signature of 3#'s by playing the proper scale in half notes and quarter ntoes. (Key of A).

42. The students of brass instruments will demonstrate application of the principles of lip flexibilities (slurring and range) through the playing of teacher selected duets from the Amsden Duet Book.

43. Increase the energy of the muscular strength necessary for the production of high register tones on his instrument through repeated, frequent practice of scales and appeggios covering two or three octaves.

44. Apply the primary chords of each of the keys under discussion by playing the root of the chord, the major third above the root and the perfect fifth above the root.

45. Apply his understanding of melodic line by playing the same melody different ways and discussing which ways seems the most appropriate for what is being said.

46. Increase the frequency of technical facility on his instrument (finger dexterity) through repeated careful practice of scales and appeggios.

47. Increase comprehension of the nuances required for expressive performance through study and discussion of recordings of professional orchestras and ensembles.

48. Respond positively to the importance of intonation in group playing by participating in tuning sessions with the band playing unison melodies and listening to tape recordings of same.

49. Apply correct and proper tonguing technique for staccato playing through individual and/or group practice on appropriate musical materials such as the Arban and Kiose Methods, etc.

50. Apply diaphragmatic breathing (breathing from the diaphragm) while playing long tones and slow scale-wise runs on his instrument.

51. Demonstrate application of tuning by listening to the beats produced between his instrument and others and tune his instrument by adjusting the tuning barrel or slide and adjusting his embouchure while playing the tuning note (concert b^b).

52. Increase comprehension of homophonic Baroque music through the study and performance of "The Song of Jupiter" by G.F. Handel arranged by Leroy Anderson.

53. Analyze verbally in class, "Bourree" by J.S. Bach, arranged by M. Issac to determine chord structure common in homophonic Baroque music.

54. Demonstrate application of homophonic Baroque music by playing in correct style, proper dynamics and acceptable tone quality the "Dance Suite for Band" by Corelli arranged by B. Suchoff.

55. Analyze qualities of polyphonic Baroque music by playing "Fague a la Gigue" by J.S. Bach.

56. Comprehend the development and balance the melodic lines in polyphonic music through the study and performance of the "Preludes and Fugue in D Minor" by J.S. Bach.

57. Demonstrate application of the problems involved in playing polyphonic Baroque music by satisfactorily performing his part in a "Jesu, Joy of Man's Desiring" by J.S. Bach.

58. Respond positively to the factors involved in planning a public performance through participating in the planning for such a performance (such as selecting the program, etc.) and then participating in an evaluation of those aspects of the program after its performance.

59. Apply the skills necessary to perform a J.P. Sousa march in a proper manner and style by studying "Golden Jubilee March" (or "Stars and Stripes Forever" or some other Sousa march).

60. Demonstrate application of his ability to tune each note on his instrument while playing scales with the ensemble.

61. Apply the skills necessary to perform small ensemble music through the study (playing) of duets, trios or quartets of like instruments.

62. Demonstrate application of the correct use of the tongue in stopping the sound on a wind instrument.

63. Apply good characteristic tone on his instrument through brief, daily practice of long tones.

64. Apply high register tones on his instrument with a characteristic tone and good intonation through the study (drill) of sustained tones in octaves, and register shifts.

65. Demonstrate application of the principles of lip flexibility (slurring and range) through the practice (playing of the studies on page 42 of the Arbans Trumpet Method Book).

66. Recognize the concept of contrapuntal music by playing "Prelude and Fague in G Minor" by J.S. Bach and discussing the repeated use of a single melodic line.

67. Demonstrate application of the correct style of tonguing necessary on his instrument though the performance of music of the Baroque period in a stylistically correct manner, as determined by the teacher.

68. Analyze runs in the music and indicate what scale it falls in (or mode).

69. Apply technical facility by the practice of chromatic scales.

70. Demonstrate application of the techniques required to perform Renaissance music by playing "The Echo Song" by Orlando diLass arranged by Gardner, or "Two Madrigals" by T. Morley, arranged by McLin.

71. Increase comprehension of balance and tuning through playing of chords while listening for the root, third and fifth of chord.

72. Increase comprehension in the playing of chords by identifying which part of chord they are playing (root 3rd or 5th).

73. Demonstrate application of the acuteness of his listening ability by identifying others in the group playing the same chord note as himself.

74. Demonstrate application of the proper tonguing technique for legato playing through individual and/or group practice on appropriate musical materials such as the Arban and Klose Methods, etc.

75. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Classical period in a stylistically correct manner, as determined by the teacher.

76. Demonstrate application of the ability to produce a good tone on his instrument by playing a slow moving melodic line to the teachers satisfaction.

77. Increase comprehension in modulating (making key changes while playing) through practice playing some of the musical show selections like "The King and I," "Sweet Charity," etc.

78. Respond positively the expressive qualities of small ensembles through listening to live music or recordings of professional ensembles such as the N.Y. Woodwind Quintet, The N.Y. Brass Ensemble and others.

79. Increase comprehension of the techniques necessary for successful ensemble playing such as balance and blend quartets. (Perhaps from the Sessions books published for the different instruments).

80. Recognize the style common to music of the Classical period by studying (playing) Symphony #88 by F.J. Haydn.

81. Demonstrate application to perform Classical music in a suitable manner (both stylistically and technically) by performing publicly the "Titus Overture" by W. Mozart, arranged by Moehelmann.

82. Analyze their musical parts to determine if the runs are diatonic (stepwise) or chromatic (half step) in nature.

83. Increase comprehension of the skills necessary to perform small ensemble music through the study (playing) of mixed combinations, such as wood-wind trios or quartets, or bass quartets, or percussion ensembles.

84. Respond positively to ear training exercises in group rehearsals by completing scales, building chords between players tuning chords within a section, and identifying tones played by others.

85. Analyze his own tone and problems in the production of it by tape recordings his own playing and studying the play-back.

86. Demonstrate application of the ability to produce the nuances required for polished, stylistically correct performance through the study and performance of musical literature representative of the Impressionistic Period.

    Example: Clair de'Lune by Debussy.

87. Increase comprehension in playing odd or unusual rhythm figures through practice playing "Selections From Man of LaMancha" with its frequent and varied time changes.

88. Increase comprehension of the sound (style, etc.) of English band music through the study (playing, practice) of the E♭ Suite for Military Band by G. Holst.

89. Demonstrate application of his aural perception by matching random tones played by other members of the band.

90. Increase knowledge of propensity of the third tone of the scale to lead to the fourth tone of the scale and the importance of this fact in melodic and harmonic progressions.

91. Increase knowledge of the propensity of the seventh scale tone to move to the key note, thus the term "Leading Tone" and the importance of its use in melodic and harmonic progressions.

92. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Romantic period in a stylistically correct manner, as determined by the teacher.

93. Analyze pieces of music being played by the band to determine chord structure of the piece by studying the score.

94. Interpret the tonality (major or minor) of chords built upon each step of the diatonic major scale.

95. Demonstrate application of an acceptable level of musicianship by performing and taping the "Second Suite in F" by G. Holst, (or "English Folk Song Suite") by Vaughn-Williams with correct and proper response to all printed symbols affecting melodic, harmonic, rhythmic, dynamic and expressive qualities as determined by a study of the tape.

96. Demonstrate application of a correct and proper tonguing technique for marcato playing through individual and/or group practice on appropriate musical materials such as the Arban or Klose methods, etc.

97. Analyze the intonation of the notes on his own instrument and to discuss the problems he has playing in tune because of the built-in weaknesses of his particular instrument through repeated work with the strobe -o- tuner.

98. Analyze his own part in overall sound through listening to tape recordings of the band rehearsal while following his own part.

99. Analyze the style of Romantic music through the study of the "Egmont Overture" by L. Beethoven.

100. Compare and contrast the communicative qualities between the music of the Classical period and music of the Romantic period through the study (playing and listening to recording) and discussion of the "Fourth Movement of the New World Symphony" by A. Dvorak and the Haydn "Symphony #88."

101. Apply principles of good tone production, good intonation, harmonic blend, technical proficiency, rhythmic precision and stylistic demands necessary to perform in an acceptable manner (to an audience) "Nabucco Overture" by G. Verdi, (or "Symphony #8-Unfinished" by F. Schubert).

102. Apply the skills of following a conductor by working (playing) under different directors.

103. Apply skills in listening and fitting own part into ensemble by playing with different combinations of instruments and different groups.

104. Analyze musical lines to determine if the piece being studied is major, minor, chromatic or modal in nature.

105. Demonstrate application to produce the nuances required for polished, stylistically correct performance through the study and performance of musical literature representative of the Modern Period.

Example: Don Gillis 5½ Instant Music.

106. Display knowledge of the style of tonguing necessary on his instrument through the performance of music of the Modern period in a stylistically correct manner, as determined by the teacher.

107. Demonstrate application in playing rock rhythms and figures through practice playing "Alla Barocco", or "Hair."

108. Increase knowledge of the newer 20th Century band music by studying (playing) "Prelude and Fague" by Vaclav Nelhybel, or "Choral" by Nelhybel.

109. Increase knowledge of the contemporary music by studying (playing) "Psalm" by Vincent Persechetti.

110. Increase knowledge of "Aleatoric" music by studying (playing) "Take a Chance" by Hale Smith.

111. Demonstrate application in understanding of the various service functions of a band by participating in varied activities, such as providing services to athletic events, civic programs and parades, school activities, as well as the formal concert situation.

112. Value the individual contribution by the band member for the success of the band's performance, in discussion, planning, and evaluation of the band's activities.

MUS 13

BASIC KEYBOARD STUDY p. 1

A STUDENT'S PROGRESS WILL BE DETERMINED BY HIS MUSICAL ABILITY: ABILITY TO READ AT SIGHT; DEVELOPMENT OF TECHNICAL FACILITY; AN AWARENESS OF MUSICAL STRUCTURE; A KNOWLEDGE OF THE PRINCIPLES OF HARMONIC MOTION, EFFECTIVE CHORD VOICING, AND PATTERNS OF CONTEMPORARY CHORD PROGRESSION.

TEXT: Units I through VII are designed for A MODERN METHOD FOR KEYBOARD STUDY, Volume One, by James Progris, Berklee Series.

Unit I

Objective #1: The student will demonstrate his comprehension of rudimentary pitch and rhythmic notation; posture and hand position; exercises concentrating on white keys within one keyboard area; introduction to modern chord studies by performing the following activities.

Activities:

1. Explain the Grand Staff. See p. 1 of the text.
2. Name the two clefs and draw the proper symbol to represent each.
3. Write the musical alphabet from the f space below the g line in the bass clef to the g space above the treble clef.
4. Explain what is meant by ledger lines.
5. Relate the keyboard to the Grand Staff. See p.4 in the text. Each octave of the keyboard from c to c is identical. Study this chart carefully and play it on the keyboard.
6. Explain the meaning of a time signature.
7. Explain $\frac{4}{4}$.
8. Explain $\frac{3}{4}$.

9. Explain $\frac{2}{4}$.

10. Explain $\frac{5}{8}$.

11. Explain what time durations are.

12. Describe what the duration of a tone is called.

13. Describe what the duration during which there is silence is called.

14. Explain the note durations and the rest durations. See p. 4 in the text.

15. Explain the duration of a note or rest followed by a dot. Give the number of counts per example. See p. 4 in the text.

16. State the five basic rules of posture for the keyboard.

17. Explain the five basic rules for correct hand position.

18. Correctly number the fingers of both hands for the keyboard.

19. Write the rules for sight reading. See p. 6 in the text.

20. Practice sight reading from one of the other texts in the room as well as from the basic text.

21. Explain a practice routine in your own words.

22. Play each of the basic chord structures in every inversion and in close position. See p. 8 of the text, Ex. 1.

23. Play the triadic harmony chords above the given bass. Ex. 2, p. 9 in the text.

24. Explain the symbols I IV V for a given bass.

25. Play the modern four-part chord progression. Ex. 3, p. 9 in the text.

26. Play the three closest chord tones below the given melody note. Ex. 4, p. 9.

27. Explain the following chord symbols: E_7 A_7 G_7 C_6.

28. Study for reference purposes the basic chord structures on p. 10 and 11.

29. Explain and demonstrate the chord formula.

30. Explain and demonstrate the chord type.

31. Explain and demonstrate the chord symbol.

Unit II
Objective #2: The student will demonstrate his ability of technical studies limited to white keys; sight reading in two parts, alternating hands; and the study of modern chords by performing the following activities.

Activities:

1. Rest the five fingers lightly on C, D, E, F, G, in both hands.

2. Slowly lift the finger indicated by the number. The other fingers should continue to rest on the keys.

3. Attack key quickly.

4. Pause - finger rests lightly on the key.

5. Practice Exercise 1 on p. 12 for the right hand, then play the b section for left hand.

6. Use the metronome setting suggested for each exercise on p. 13 and 14.

7. Play each exercise 3 times.

8. Pay attention to the individual finger action.

9. Play the material on p. 15 alternating the right and left hand.

10. Play Exercises 3, 4, 5, 6, 7, 8 on pages 16, 17, 18, observing all metronome markings.

11. Acquire an understanding of the modern chord studies on p. 19.

12. List the 5 principles for playing the four part chords in the right hand.

13. Understand that small "m" is synonymous with the dash, as in D-7.

14. Play the chords for the blanks measures on p. 20.

14. Play the chords presented on p. 20 in the text.

Unit III

Objective #3: The student will demonstrate his knowledge of the black keys hands separately; white keys hands together; sight reading hands together in simultaneity; eighth note rhythm; II , V , I chords; by performing the following activities.

Activities:

1. Explain what accidentals are.

2. Describe what a sharp does to the pitch of a tone and give the correct symbol.

3. Describe what a flat does to the pitch of a tone and give the correct symbol.

4. Describe what a natural is used for and give the correct symbol.

5. Explain what a half-step is on the piano.

6. Explain how an accidental affects notes in a composition.

7. Describe what is meant by the term Enharmonic. See technical studies Ex. 1, p. 23.

8. Explain the less frequently used accidentals, the Double Sharp and the Double Flat and give the symbols for each.

9. Demonstrate how the same finger is used on a tone which is altered chromatically as you would use on the unaltered tone. (See p. 22, Text #7).

10. Play the exercise on p. 22 to demonstrate a chromatically altered tone.

11. Demonstrate independent finger action by playing Ex. 1 on p. 23 alternating the hands on the technical studies.

12. Play all the exercises on p. 24, 25, 26, observing the rhythm patterns, correct fingerings and metronome markings.

13. Prepare both hands to play exercise 5 a and 5 b on p. 27, 28.

14. Play the Model on p. 29, listed under Reading Material, using both hands at once.

15. Play variation a, p. 29, remembering to look at the rhythm, accidentals, and fingerings before starting to play. Sight read the selection first. Have a definite tempo in mind before you begin playing. Read ahead. Speed is not essential.

16. Look at variation b, p. 29, horizontally and vertically before playing.

17. Play Exercise 2 called Model on p. 30, then proceed to variation a and b.

18. Sight read Ex. 3 on p. 30 both a and b. You are about to encounter your first eighth notes.

19. Tap the right hand rhythms for variation a before playing.

20. Tap the left hand rhythms for variation b. before playing.

21. Sight read Ex. 5, p. 31. Tap the right hand for the first 2 measures and the left hand in measures 3 and 4.

22. Play the exercise carefully.

23. Play the remaining exercises on p. 31.

24. Prepare both hands for the keyboard area on p. 32 as shown in the diagram.

25. Notice the five finger position and the starting note for each hand.

26. Play exercises 9 and 10 on p. 32.

27. Sight read Ex. 11, on p. 32, remembering to tap your rhythms before playing.

28. Play Ex. 13 on p. 32.

29. Sight read Ex. 1, p. 33; observing that the exercise is in $\frac{3}{4}$ time and the right hand will cover the keys silently while the left hand continues to play.

30. Play p. 33 and 34.

31. Observe the minimum tempo to be mastered for playing the modern chord studies on p. 35.

32. Understand the chord marking for:

$\| \text{II m}_7 \quad \text{V}_7 \mid \text{I Maj.}_7 \quad \text{I}_6 \|$ Progression

33. Play all the chords on p. 35 many times, over and over, until you feel you have mastered the chord progressions.

Unit IV

Objective #4: The student will demonstrate his comprehension of velocity exercises; use of black keys hands together; interval studies with variations, and melodies two octaves apart; sight-reading in two and three parts; dotted quarter rhythm; melodization of chord patterns; V_7 of V chord studies by performing the following activities.

Activities:

1. Play Ex. 1, right hand, p. 36, holding both notes their full four beats.
2. Play the variation, making certain the thumb remains held for four counts while you play the three quarter notes on beats 2, 3 and 4.
3. Try the same exercise on p. 36 for left hand.
4. Play the technical study on p. 37, Ex. e.
5. Play the variation, making certain a different finger is used on each whole note at the beginning of the measure.
6. Play all the technical studies on p. 37, alternating hands.
7. Sight read Ex. 2, p. 38.
8. Tap the first line of exercise 2, p. 38.
9. Play both hands together. Set your tempo first.
10. Play this exercise, using the various metronome markings suggested at the top of the page.
11. Play exercise b on p. 39.
12. Play each measure eight times on p. 40.
13. Observe the repeat signs and the fermata.
14. Sight read Ex. 1 a and b, and Ex. 2 a and b, p. 41.

15. Play Exercises 1 and 2.
16. Sight read Exercise 3, p. 41.
17. Tap Ex. 3, using both hands together.
18. Play Ex. 3 with both hands at once.
19. Practice all exercises on p. 42 and 43.
20. Sight read the Model on p. 44.
21. Tap the rhythm using both hands together.
22. Play Ex. 10, p. 44. Use a very slow tempo.
23. Practice the exercises on p. 45, observing all the dotted rhythms and correct fingerings.
24. Play the three exercises in Group II on pages 46 and 47.
25. Comprehend the modern chord studies on p. 48.
26. Play the chords in the key of C, F and G.
27. Fill in the three chord tones for B^b, E^b, A^b, D^b, and G^b major in the right hand on p. 48 and 49.
28. Play the above chords on the piano.
29. Complete the chords for the following keys: B, E, A and D major, p. 50.
30. Comprehend the melodic variation on:

$$\| \text{II M}_7^6 \quad \text{V}_7 \mid \text{I Maj.}_7 \quad \text{I}_6 \| \text{Progression.}$$

31. Play all measures on p. 51, using both hands together.
32. Play all chords on p. 52.
33. Review any material in unit four you may need at this time.
34. Sight read material from any other text available in the room or materials you may have.

Unit V

Objective #5: The student will demonstrate his comprehension of velocity exercises and preparatory thumb exercises for scale study; interval studies utilizing black keys and change of keyboard area; sight-reading in two, three and four parts; harmonization of melodized chord patterns; V_7 and II chord studies.

Activities:

1. Practice the exercises on p. 53 for the right hand diatonically and using the accidentals written in parentheses.
2. Play exercise a on p. 53, using the metronome markings.
3. Practice the exercises on p. 54 and p. 55 for the left hand diatonically and using the accidentals written in parentheses.
4. Play exercises b and c on p. 54 and exercise d on p. 55.
5. Play each measure at least 8 times on p. 56 and observe the repeat signs and fermata.
6. Practice all exercises on p. 57 and 58, alternating hands.
7. Play exercise 4 a, b, c, d, p. 59, alternating hands and passing the thumb under the other fingers. The thumbs should be bent and tucked under the hand as soon as the second finger strikes.
8. Practice the exercises again, allowing the wrist to precede the hand.
9. Sight read the Model on p. 60.
10. Tap the rhythm in both hands.
11. Play the exercise, taking care to set your tempo first.
12. Play variations a, b, c, d, e, f, p. 60 and 61. Observe all rhythms in your playing.

MUS 13

BASIC KEYBOARD STUDY p. 10

13. Sight read Ex. 2 on p. 62.

14. Tap rhythms in both hands to Ex. 3 on p. 62.

15. Play exercise 3 on p. 62 in both hands at once.

16. Play Ex. 4 and 5 on p. 63 and observe carefully all accidentals.

17. Prepare Ex. 6, 7, 8 on p. 64 with metronome markings. Play these exercises several times.

18. Comprehend the $\frac{2}{4}$ time signature before playing Ex. 1, p. 65.

19. Tap the rhythms in both hands before playing.

20. Play Exercise 1 and 2, p. 65.

21. Prepare for the keyboard area shift on p. 67, Ex. 6.

22. Sight read the exercise first and then play the first line several times.

23. Practice p. 68, Ex. 7 and 8.

24. Study the chord progressions on p. 69.

25. Play the chords in the key of C - F and G major.

$\| \; II\,m_7 \quad V_7 \; | \; II\,m_7 \quad V_7 \; | \; I_6 \; \|$ Progression

26. Fill in your chords for the key of B^b major in the right hand on p.69.

27. Play the chords in the various keys for p. 70 - 71.

28. Study the melodic variation on

$\| \; V_7 \quad V_7 \; | \; V_7 \quad V_7 \; | \; I_6 \; |$ Progression on p. 72

29. Observe the fifth finger being used for the first descending note.

30. Play both hands together to exercises on p. 72, 73, 74.

Unit VI

Objective #6: The student will demonstrate his comprehension of the use of pedal; the C major scale, hands separately, through two octaves; preparation for the G major scale; sight reading in two, three and four parts; reading of four-part chorale variations with pedaling; accidental alterations of key signature; chord inversion drills by performing the following activities.

Activities:

1. Comprehend the names of the three pedals used on the grand piano. p. 75.

2. Demonstrate your knowledge of the Damper Pedal.

3. Demonstrate your knowledge of the Soft Pedal.

4. Demonstrate your knowledge of the Sostenuto Pedal. Use the grand piano only for the Sostenuto since many uprights and spinets have only two pedals.

5. List the three most common markings pertaining to the Damper Pedal.

6. Play the exercise in the middle of p. 76 for pedal practice.

7. Since only the Damper Pedal will be used in Volume I give the symbols to indicate the press and raise motion you will be concerned with.

8. List four uses of the Damper Pedal. See p. 77.

9. Practice the exercises on p. 78, alternating the hands both diatonically and using the accidentals in parentheses.

10. Play p. 78 again, and observe all tied notes.

11. Play p. 79 in the same manner.

12. Playing the same notes in both hands at once, do exercise 2 a and b, p. 80 and 81.

13. Play these exercises again with the metronome.

14. Prepare for the C major scale in two octaves, p. 82.

15. Play the C major scale in each hand separately.

16. Prepare for the key of G. Observe the key signature.

17. Play Exercise 4, p. 82 and make certain the thumb is turned under on C in the right hand. Play once in whole notes, quarter notes and finally in eighth notes.

18. Play the exercise for the left hand in the same manner you did your right hand.

19. Sight-read carefully p. 83 since the thumb is used under the fourth finger in both right hand and left hand.

20. Play p. 83, taking care not to push the elbow away from your side.

21. Tap the Model Ex. 1, p. 84 before playing in both hands.

22. Sight-read Var. a, b, c, d, e, f before playing p. 84 - 85.

23. Play the above exercises and observe all accidentals.

24. Play Ex. 3, p. 86, being careful to sound double notes in the right hand.

25. Before playing Ex. 4, p. 86, try the left hand alone exercising care in holding down half notes their full value.

26. Prepare exercises 5, 6, 7, p. 87.

27. Sight read the Model p. 88, involving a four part chorale with variations.

28. Observe key signature, pedaling, chord progressions, fingerings and rhythm.

29. Play the variations a, b, c, d, e, f, g, k and use the metronome markings.

30. Prepare Group II, p. 90 and 91, Ex. 1, 2, 3, 4. Notice the different key signatures and time signatures for each.

31. Play exercises 5 a and b, p. 92.

32. The keyboard area shift is employed on p. 93. Tap Ex. 6, first in the right hand, then on the second line do your left hand tapping alone. Observe the shift in both hands when sight reading.

33. Play exercise 7, p. 93.

34. Comprehend the four inversions study of modern progressions of the Minor Seventh, Dominant Seventh and Major Sixth.

35. Review your chord function and chord symbols.

36. Play the Major Sixth Chord Drill. All inversions on p. 95.

37. Complete the Major Sixth Chords yourself beginning with the $B^{b}6$ through to G_{6}. p. 95.

38. Play the Domirant Seventh Chord Drill, p. 96 and complete the chords yourself starting with the $B^{b}7$.

39. Practice the Minor Seventh Chord Drill on p. 97.

40. Complete the chords beginning with the $B^{b}7$ through to the G 7.

Unit VII

Objective #7: The student will demonstrate his comprehension of velocity exercises in the chromatic scale; C major scale, hands together, through two octaves; G major scale, hands separately, and preparation for F major; sight-reading of four part chorale with variations, and combinations of different keyboard areas; interpolation of 11 m 7 into V_7 of V progressions.

Activities:

1. Play each exercise at least 8 times on p. 98, alternating the hands. Prepare a, b , c and d. Study the chromatics.
2. Prepare exercise 2 a in quarter notes and exercise b in eighth notes. Observe the fingering for the C major scale.
3. Play the G major scale on p. 99, in both right hand and left hand.
4. Practice exercises a, b, c and d, using quarter notes, then eighth notes.
5. Sight-read the F major scale p. 100, ex. 4.
6. Observe the fingerings in both hands being certain the thumb turns under the fourth finger.
7. Play exercises a, b, c, d on p. 100.
8. Sight-read the keyboard area example at the top of p. 101.
9. Place fingers over the keys and play the Model in Exercise 1, p. 101.
10. Play variations a through h, taking care to observe all accidentals.

11. Tap the rhythms in both hands for Ex. 2 and 3, on p. 103.

12. Sight-read Ex. 4, p. 104. Observe the tied notes, rhythms, fingerings and intervals.

13. Sight-read the four part chorale on p. 105.

14. Play the Model and the variations a through e.

15. Review any of the variations if you forgot your pedaling.

16. Practice Exercise 1 in Group II, p. 106. Observe the melody going from treble clef to bass clef.

17. Play exercise 3 on p. 107. Be extra careful of the key signature and the accidental which occurs throughout.

18. Practice exercise 5 on p. 108, hands alone until you feel comfortable with the fingerings in the left hand.

19. Play both hands together on Exercise 5 when you have mastered each hand separately.

20. Practice several times the combined keyboard areas in C major on p. 109.

21. Tap the rhythms in exercises a and b, p. 109. Do this both hands at once.

22. Practice several times the combined keyboard areas in F major at the top of p. 110.

23. Tap the rhythms for exercise a using your both hands together.

24. Play exercise very slowly.

25. Practice the combined areas in G Major several times at the top of p. 111.

26. Tap the rhythms for exercise 9 a and 9 b, p. 111, using your both hands together.

27. Play both exercises slowly.

28. Sight-read the Model and synthetic scales in Exercise 10 a, b, c, d, p. 112 and 113.

29. Prepare the chord studies on p. 114,

$\| II_7^6 \; m_7 \; V_7 \; | \; II_7^6 \; m_7 \; V_7 \; | \; I_6 \; \|$

30. Play the chord studies in the key of C, F and G with the minimum tempo given to be mastered on p. 114.

31. Write your chords for the remainding keys given on p. 115 through p. 116.

32. Play the chords you have written.

33. Study the Four Chord Patterns on p. 117, listed under #1, #2 and #3.

$\| I_6 \; VI \; m_7 \; II \; m_7 \; V_7 \; \| \; I_6 \; {}^{b}III^{o}_{7} \; II \; m_7 \; V_7 \; \|$

$\| I_6 \; \#I^{o}_{7} \; m_7 \; V_7 \; \|$

34. Play the above chords in C, F and G major.

35. Complete the keys of B^{b} through C^{b} Major, pages 118 to 122.

36. Study the chord progressions in #4, p. 122.

$\| I_6 \; V_7 \; | \; IV_6 \; | \; IV_6 \; IV \; m_6 \; \|$

37. Play as many of the examples as you are capable of doing on p. 122, 123, 124.

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ACKNOWLEDGEMENTS

Over two hundred members of the professional staff participated in the production of these guides in varying degrees and functions during a period of approximately three years. Special recognition is extended to the following persons:

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